

arms and the sharp edge of their knives by beheading pigs 714
or cutting at a blow through the trunk of thick plantain trees. 411
The long matchlock gun is now more a weapon of curiosity [147]
than of practical use, except with the poorer Coorgs, the [527]
wealthier sportsmen having supplied themselves with English [439]
rifles of the best description. Their ancient arms and orna- [326]
ments were manufactured with the most simple tools by
natives of Coorg.

The Coorg Rajahs used to reward men distinguished for 703
personal bravery with silver and gold bangles, or with an
ornamented large knife bearing the Rajah's stamp Δ upon
the blade and these tokens are kept as sacred heirlooms and
worn on grand occasions only.

The personal appearance of the Coorg women is not less 142
striking than that of the men. They are remarkably fair, [276]
of goodly stature, well shaped and many are really handsome
before the betel-chewing, which generally begins after
marriage, disfigures their regular features, and blackens their
otherwise brilliant teeth. Their festive costume—and the ordi- 292
nary dress differs only in quality—is one of the most becom- [291]
ing that can be seen in India. A white or light blue cotton
jacket with long sleeves fits tight and is closed up to the neck.
A long piece of white muslin or blue cotton stuff forms the
skirt, being several times wrapped round the waist and tied
by means of a string, so as to make the skirt fall in graceful
folds almost down to the ankles whilst one end of it covers
the bosom and is knotted together on the right shoulder. To
give fulness to the skirt the other end is arranged in folds,
which, contrary to the fashion of other Hindu women are
gathered behind, a sensible arrangement and most convenient
for unobstructed activity in house and field. This peculiarity
did not escape the notice of the prying Brahmins who of
course accounted for it by a silly Purānic legend, which at

211 figures are in grotesque attitudes, but remarkably well grouped
532 and closely resemble the sculptured reliefs of Halibeed.
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In the top compartment there is occasionally a lamp and a Linga both on pedestals, and these insignia, together with the Basavas in the third frame, evidently denote the heroes as Linga worshippers and aliens from the present Coorgs, who know nothing about them; the Canarese Gaudas, in whose countries they are chiefly found, claim them as relics of their ancestors and annually present before these stones offerings of cakes and fruit. The dresses of all the figures represented are not in the Coorg but in the costume of Hindus of the scantiest clothing. Col. Wilks in his *History of Mysore* Vol. I. p. 15. explains the sculptured representations in the three compartments thus: "The lowest describes the battle in which the hero was slain; the centre compartment represents him in the act of being conveyed to heaven between two celestial nymphs; in the uppermost he has arrived at the regions of bliss and is delineated as seated before the peculiar emblem of his religion—generally the lingum—for the practice of erecting monuments seems chiefly to belong to the sect of Siva."

211 In north and north-east Coorg similar stones, but with
178 simple and coarse sculptural figures are still erected by re-
766 lations of influential men who met with a violent death or were carried away by small-pox and cholera.

211 With the Coorgs it is the custom, to keep images of men
769 and women in Coorg costume chased in silver-plates in the *Keimathu*, which is a small square building near the house, in remembrance of their ancestors whose departed spirits are there annually worshipped. These plates which are of little artistic merit are made by the country goldsmiths. Near the *Kannana house*, on that fine hill slope opposite the Central School in Mercara, there is a stone-slab with a picture in relief of a Coorg warrior. The stone is erected in the paddy